



Minutes

Yorkshire Regional Arts Council

2pm, 18 February 2011

21 Bond Street, Dewsbury, West Yorkshire, WF13 1AX

Present:	Janet Barnes	Yorkshire Regional Council Chair
	Cllr Bernard Atha	Yorkshire Regional Council member
	Sita Brand	Yorkshire Regional Council member
	Cllr Richard Burton	Yorkshire Regional Council member
	Cllr David Dagger	Yorkshire Regional Council member
	Leila Jancovich	Yorkshire Regional Council member
	David Porter	Yorkshire Regional Council member
	Doug Sandle	Yorkshire Regional Council member
	Geetha Upadhyaya	Yorkshire Regional Council member

In attendance:	Jim Tough	Area Executive Director, North
	Cluny Macpherson	Regional Director, Yorkshire
	Mark Hollander	Senior Manager, Funding Programmes
	Pete Massey	Senior Manager, Regional Planning
	Marie Nixon	Senior Manager, Communications, North
	Paul Blaker	Director, Programmes, Head Office
	Sarah Bailey	Solicitor, Head Office
	Abi Cattley	Assistant to the Regional Director (minutes)

Apologies:	Cllr John Fort	Yorkshire Regional Council member
	Sohail Khan	Yorkshire Regional Council member
	Stephen Purcell	Yorkshire Regional Council member
	Cllr Christine O'Sullivan	Yorkshire Regional Council member
	Helen Parrott	Senior Manager, Plan Priorities

ACTION POINT:

1. INTRODUCTION AND PURPOSE OF MEETING

- 1.1 The Chair welcomed everyone to the meeting and noted the apologies. The Chair then invited those in attendance to introduce themselves.

1.2 The Chair described the purpose of this meeting, saying that council was being asked to comment on initial proposals following regional and area discussions. The meeting would provide an opportunity to look at the details and thinking behind these initial proposals before they went for discussion at national moderation the following week.

2. DECLARATIONS OF INTEREST

2.1 The Chair reminded all members about the importance of keeping their declarations of interests up to date. It was noted that all council members had recently been sent a blank declarations of interest form, and that this should be returned to Abi Cattley as soon as possible if there were any changes or updates to be made.

2.2 All declarations of interest were noted in the paper attached at appendix 1.

3. CONFLICTS OF INTEREST

3.1 The Chair reminded members of the email Dame Liz Forgan had sent to all regional council members about conflicts of interest. It had provided a reminder of the key points and noted the importance of keeping up to date declarations of any gifts and hospitality.

3.2 It was noted that as the purpose of the day's meeting was not to take decisions, members who had conflicts of interest would not be required to leave room, but would be asked not to take part in that part of the discussion. All members were reminded to declare during the meeting any additional interests that they became aware of as the meeting progressed.

3.3 Council members were then asked to declare any general artform interests:

Geetha Upadhyaya	Dance and music
Bernard Atha	No specific interest, all artforms
Leila Jancovich	Festivals
Richard Burton	Artists and art galleries
Doug Sandle	Visual arts, Arts practitioners, Creative writing
Janet Barnes	Visual arts
Sita Brand	Theatre, Literature, Arts in rural areas
David Dagger	Theatre, Galleries
David Porter	Music (contemporary and jazz), Arts in rural areas.

3.4 Finally, the Chair reminded the group about the importance of confidentiality, noting that anything discussed in the meeting should not be shared outside the Arts Council.

4. THE BROADER CONTEXT

4.1 Jim Tough, Area Executive Director, North gave a presentation on the broader context within which final decisions would be made (see appendix 2).

4.2 The following points were made in discussion:

- Opera North was a very significant presence within the Yorkshire portfolio. Investment in large organisations like this would be discussed during national moderation.
- There was an argument to say that larger, more financially stable organisations could be asked to take a larger cut as they were better able to manage this.
- It was noted that there were significant amounts of low engagement in the arts in the Yorkshire region compared to the national picture. It was suggested that this needed to be looked at strategically, and might justify additional investment in the North. Match funding for philanthropy might be a source of additional investment.

4.3 Jim Tough said that National Council was in the process of discussing the inclusion of a limited amount of Lottery money within the national portfolio budget, but that nothing had been confirmed as yet. There would be further information at the next meeting.

5. INITIAL PROPOSALS FOR ORGANISATIONS

5.1 Cluny Macpherson, Regional Director, Yorkshire, noted that relationship managers had worked very intensively within the region to complete “stage one” assessments with professionalism and commitment. The assessments had also been quality assured by senior managers.

5.2 Cluny Macpherson set out the Area senior management team’s initial portfolio proposals in four groups (see appendix 3):

- Applicants which were not currently Regularly Funded Organisations (RFOs), which were proposed for funding as National Portfolio Organisations (NPOs)
- Applicants which were currently RFOs, which were not proposed for funding as NPOs
- Applicants which were not currently RFOs, which were not proposed for funding as NPOs
- Applicants which were currently RFOs which were proposed for funding as NPOs at broadly the same level
- Applicants which were currently RFOs, which were proposed for funding as NPOs but at a significantly different level (that is, above or below 10%).

He highlighted the organisations which had applied for more than £800,000 in any one year and reminded Regional Council that they would make recommendations on these applications with the decisions made by national council.

5.3 Cluny Macpherson provided a brief update on local authority funding within the region, pointing out that a number of local authorities were waiting for the Arts Council to make decisions before confirming their own decisions.

5.4 The following points were made in discussion:

- a. Larger organisations should be encouraged to take on a bigger role to reflect the large amounts of funding they receive. This was an issue that should be considered nationally, including during the national moderation process.
- b. The number of organisations in Yorkshire proposed for funding who were not currently RFOs was broadly in line with the number in other regions. In general, these organisations were proposed for a small level of funding. There were a range of reasons for bringing them into the portfolio which Council noted.
- c. There was a concern that applicants which were not currently RFOs had been treated more favourable because they were “fresh” and “new”. This might be disadvantageous to organisations which were currently RFOs. This was a danger that the senior management team had been aware of during their work to develop a balanced portfolio.

d. [

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[Insert - Information has been withheld from the above paragraph on the basis of sections 41 and 43 of the Freedom of Information Act 2000. For a full explanation please see End Note below]

- e. Across the Area, audience development agencies were not proposed for funding as NPOs, although it was agreed that audience development agencies do important work, for example in training, leadership and networking. Officers were discussing how to maintain a relationship with these organisations, possibly through strategic resources. This issue would be discussed during national moderation.
- f. The proposal not to provide NPO funding [

]. The Area senior management team had had to make difficult decisions with the budget available. In considering art form and geographical spread, it was noted that there was [

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[Insert – Information has been withheld from the above paragraph on the basis of sections 41 and 43 of the Freedom of Information Act 2000. For a full explanation please see End Note below]

- g. RFOs who were not proposed for NPO funding would be able to apply for funding from grants for the arts. It was intended that Grants for the arts would be re-focused in the future in the context of Achieving great art for everyone.
- h. Applicants would not have a right to appeal against decisions, but they could complain about the decision-making process. A bespoke complaints process had been put in place.
- i. It was noted that the decisions would require an Equality Impact Assessment.
- j. It was noted that the proposals included fewer organisations working with hard to reach marginalised communities compared to the current regular funding programme. Although these organisations could be funded through Grants for the arts, it was disappointing fewer organisations that work in this way had been proposed for the national portfolio.
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Grants for the arts, it was disappointing fewer organisations that work in this way had been proposed for the national portfolio.

- l. There was concern about the lack of organisations proposed for NPO funding which worked in the realm of public art, regeneration and engagement work. This work was important, although it was recognised that it was not always central to the goals and priorities in Achieving great art for everyone.
- m. There was concern about a gap in the provision for strengthening links between arts organisations and the private sector, which Council felt needed to be addressed quickly in the current climate of philanthropy.
- n. There was discussion of the idea that larger organisations had “broader shoulders” – that is, they had more capacity to manage with less funding. There was concern that this might not reward excellence or support organisations to change and better support themselves in periods of financial instability.
- o. It was noted that a standard reduction on their RFO funding had been agreed for the five producing theatres in the region, after accommodating some relatively small scale requests for additional funding. It was agreed that this seemed a fair and sensible compromise within the budget allowance.
- p. The group considered funding for Opera North, noting the scale of the organisation within the proposed regional portfolio. The region had given thought to the impact that a significant reduction in funding would have on Opera North and its work. Decisions would need to be taken in a national context and there was a broader discussion to be had about the Arts Council’s funding for ballet and opera. Further discussion would also be taking place with national colleagues on a ‘Lottery bridge’ that Opera North had received following capital funding. The idea was suggested that there should be a separate national budget for this type of work or that other regions should pay towards the costs of touring activity in their region.
- q. It was noted that that Opera North had a strong record in raising funds from elsewhere, and could find it easier than other organisations to attract philanthropy. However, the challenge of accessing philanthropic funding in general outside of London and the South East was also noted. [

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[Insert - Information has been withheld from the above paragraph on the basis of section 36(2)(b)(i) and (ii) of the Freedom of Information Act 2000. For a full explanation please see End Note below]

r. It was noted that some organisations had applied for increases to their current funding levels to reflect previous grants for the arts funding they had received. The rationale for some of these increases was noted.

5.5 Cluny Macpherson presented early thinking on which organisations might have a “strategic” relationship with the Arts Council. He noted that guidelines for this were not yet finalised and this represented initial thinking.

6. COMMUNICATIONS

6.1 Marie Nixon, Senior Manager, Communications, North provided a brief update on communications plans over the remainder of the National Portfolio Funding decision-making period. She said that details were still being finalised about how decisions would be communicated to organisations at the end of March.

7. DATE OF THE NEXT MEETING

7.1 The date of the next meeting was noted as Tuesday 15 March to be held at Arts Council England’s Yorkshire office in Dewsbury. Start and end time to be confirmed.

The meeting closed at 17.30.

Janet Barnes, CHAIR

END NOTE

Please note that some information has been redacted from these minutes. As a public authority the Arts Council is entitled to withhold information where it is in line with our obligations under **the Freedom of Information Act 2000 (FOIA)**.

Information has been redacted on the following basis:

Section 41 FOIA – information provided in confidence

The exemption at section 41(1) provides that information is exempt information if (a) it was obtained by the public authority from a third party and (b) the disclosure of the information to the public by the public authority holding it would constitute an actionable breach of confidence.

Information relating to unsuccessful applicants

We indicated in the National Portfolio application process that any information provided to us by unsuccessful applicants would be held in confidence and this included the fact that an application was made and any commentary in relation to that application.

In addition, the fact that an organisation has applied to us for funding and has been unsuccessful is commercially sensitive information. We consider that where organisations provide commercially sensitive information to us for the purposes of funding applications, this is done with the reasonable expectation that these details will be held in confidence.

Detailed discussion relating to any applicants where commercial issues are involved.

Applicants provided us with detailed financial, commercial and strategic information as part of their applications. This information was provided to us in confidence and where subsequent opinions, recommendations and discussions reveal the nature of this information, we consider any disclosure would constitute a breach of confidentiality.

There is no public interest test attached to section 41.

Section 43(2) FOIA – prejudice to commercial interests

A public authority is entitled to withhold information under this provision where disclosure of that information would be likely to prejudice the commercial interests of any persons (including the authority holding the information).

Information relating to unsuccessful applicants

The Arts Council considers that disclosing the names of unsuccessful applicants and/or any commentary relating to those applications would be likely to prejudice the commercial interests of the organisations in question. The National Portfolio funding for organisations was extremely competitive with £1.4 billion being applied for over 3 years; the available budget being only £956 million over the same time period. We were unable to fund every application and though this was not necessarily reflective

of the merits of the application, a negative inference could be drawn about unsuccessful organisations.

In addition public knowledge of this decision could adversely affect applications made to other funding bodies or private funding sources.

Detailed discussion relating to any applicants where commercial interests are at stake.

The Arts Council considers that disclosing certain detailed commentary relating to applicants to the National Portfolio of Organisations would be likely to prejudice the commercial interests of the organisations in question.

In addition public knowledge of certain opinions and recommendations could adversely affect applications made to other funding bodies or private funding sources.

The Arts Council also considers that disclosing the names of unsuccessful applicants and/or some detailed commentary relating to applications would be likely to prejudice the commercial interests of the Arts Council itself, as well as the organisation in question.

The Arts Council has a commercial interest in deriving the maximum return for the public on the money invested in the arts. Furthermore, there is a general obligation on the Arts Council to achieve “value for money” in relation to our investments. Both these aims are achieved by ensuring the integrity of our application and funding processes.

Releasing commercially sensitive information is likely to deter those organisations who are involved with us, from engaging openly with us? It is imperative that organisations feel able share information with us in a way which is free and frank. Without this, it is difficult to ensure value for money on our investment.

Under Section 43(2) we are also required to carry out a public interest test to determine whether the public interest in disclosing commercially prejudicial information is outweighed by the public interest in withholding the information. (Please note there is no legislative public interest test requirement under s41)

Public interest factors in favour of disclosure

- It is acknowledged that disclosing the information requested into the public domain would provide transparency and accountability of the decision making process at the Arts Council.
- As a publicly funded organisation, the public has a legitimate interest in the Arts Council’s activities.
- Disclosure would increase public awareness, thus enabling a public debate about decisions made by Arts Council England in relation to funding applications.

Public interest factors against disclosure

- Disclosure of the information requested would be likely to disproportionately prejudice the commercial interests of the organisations in question, as well as the Arts Council’s own commercial interests.

- It is not in the public interest for the commercial viability of arts organisations to be jeopardised unnecessarily.
- It is not in the public interest for arts organisations to be deterred from applying for funding because they have concerns relating to the protection of their confidential and commercially sensitive information.

On balance the Arts Council is of the view that the public interest in withholding this information outweighs the public interest in disclose.

SECTION 36 FOIA

Section 36 has been used to withhold some information relating to discussions around issues relating to future funding and initiatives, and/or confidential opinion and advice given relating to individual organisations.

Section 36(2)(b)(i) and (ii) FOIA – effective conduct of public affairs

Section 36(2)(b)(i) and (ii) provides that information can be withheld if its disclosure would or would be likely to inhibit the free and frank provision of advice or the free and frank exchange of views for the purposes of deliberation.

Essentially this means that if disclosure would restrain, decrease or suppress the freedom with which opinions or options are expressed in the future, information can be withheld under the Act.

The Arts Council considers that in discussing future strategy and/or providing certain advice relating to specific organisations, officials need private space to explore options and any consequences in a free and frank manner. The disclosure of “live” and particularly sensitive information would be likely to hinder the provision of free and frank advice in the future by compromising the ability of officials to provide such advice for the purposes of deliberation.

Under Section 36 we are also required to carry out a public interest test to determine whether the public interest in disclosing the information in question is outweighed by the public interest in withholding the information.

Public interest factors in favour of disclosure

- It is acknowledged that disclosing the information requested into the public domain would provide transparency and accountability of the decision making process at the Arts Council.
- As a publicly funded organisation, the public has a legitimate interest in the Arts Council’s decision making processes.
- Disclosure would increase public awareness, thus enabling a public debate about decisions made by Arts Council England in relation to funding applications.

Public interest factors against disclosure

- Those attending the Regional Council Meetings, believed the discussion in relation to certain matters would be treated as confidential. Therefore, those attending the meeting would either not have said some of what they said, or would have expressed their views in a more guarded manner, if they had

expected those views to be made formally available beyond the confines of the meeting.

- It is not in the public interest to hinder meaningful and safe discussions about possible scenarios, nor to risk distorting or restraining those discussions in future.
- It is in the public interest for a “safe space” to exist in order to debate future funding options and reach decisions without being hindered by external comment.
- The important determining factor in relation to the ‘safe space’ argument will be whether the request for information is received whilst a safe space is still needed in relation to that particular issue/matter. In these instances the issues are still “live” and disclosure would directly impact on ongoing deliberations.

On balance the Arts Council is of the view that the public interest in withholding this information outweighs the public interest in disclose.

Appendix 1

Declarations of interest

Cllr Bernard Atha

Name of Organisation	Whose interest	Nature of interest	From	To
Craft Centre and Design Gallery	Self	Chair	1988	
Leeds City Council	Self	Councillor	1957	
Northern Ballet Theatre	Self	Chair	1995	2010
Red Ladder Theatre Company	Self	Chair	1985	
West Yorkshire Playhouse	Self	Chair	1974	2008
Yorkshire Dance	Self	Chair	1982	2008

Janet Barnes

Name of Organisation	Whose interest	Nature of interest	From	To
Art in Yorkshire (supported by The Tate)	Other: York Museums Trust	Grants for the Arts recipient	2010	
Guild of St George	Self	Director	2009	
Illuminating York	Other: York Museums Trust	Director	2008	2009
Philip Barnes	Self	Partner	2004	
Visit York	Self	Director	2007	
York Museums Trust	Self	Employee	2002	

Sita Brand

Name of organisation	Whose interest	Nature of interest	From	To
Edgehunter LLP	Self	Employee	2009	
Settle Stories	Self	Director	2010	

Settle Victoria Hall	Partner	Board member	2009	
Sita Brand	Self	Artist / Practitioner		

Cllr Richard Burton

Name of organisation	Whose interest	Nature of interest	From	To
East Riding of Yorkshire Council	Self	Councillor	2007	

Cllr David Dagger

Name of organisation	Whose interest	Nature of interest	From	To
The Art House	Self	Personal	2010	
BEAM	Self	Personal	2010	
Wakefield Metropolitan District Council	Self	Councillor	2010	
Wakefield Theatre	Self	Personal	2010	
Yorkshire Sculpture Park	Self	Personal	2010	

Cllr John Fort

Name of organisation	Whose interest	Nature of interest	From	To
North Yorkshire County Council	Self	Councillor	2001	

Leila Jancovich

Name of Organisation	Whose interest	Nature of interest	From	To
Circelation	Self	Director	2000	
Impressions gallery	Partner	Other / Exhibitor	2010	
Paul Floyd Blake	Self	Partner	1999	
UK Centre for Events management (Leeds Met University)	Self	Employee	2007	

West Yorkshire Playhouse	Brother	Employee	2010	
Yorkshire Festivals Network	Self	Project Manager	2008	

Sohail Khan

Name of Organisation	Whose interest	Nature of interest	From	To
AIM Artists in Mind	Self	Other / Ex trustee & Ex Chair	2003	2008
AIM Artists in Mind	Self	Other / Potential Consultant	2010	2010
Arts Council England, Yorkshire	Self	Other / Artists Taking the Lead panel member	2009	
Artworks Creative Communities	Self	Other / Freelance Artist	2005	2007
Creative Partnership (CAPE LEEDS)	Self	Other / Creative Agent & External Partner	2008	
Chol Theatre	Self	Other / Freelance Artist	2004	2005
Creative Partnerships Bradford	Self	Other / Freelance	2005	2006
Asian Theatre School (now Freedom Studios)	Self	Artist	2006	2006
Full Body and The Voice	Self	Other / Artist Facilitator	2010	2010
Inscribe Writers	Self	Member	2004	
Just Addictive	Self	Artist	2006	
Kala Sangam	Self	Other / Freelance Artist	2002	
Lawrence Batley Theatre	Self	Other / Freelance Tutor	2008	
Mind the Gap	Self	Other / Freelance Artist	1998	
New Work Yorkshire	Self	Other / Management Committee member	2004	

Sohail Khan	Self	GFTA Applicant		
York St John University (The Space Between Words)	Self	Other / Commissioned Artist	2009	2009

Cllr Christine O'Sullivan

Name of Organisation	Whose interest	Nature of interest	From	To
20-12 Visual Arts Centre	Self	Member	2009	
Brigg Fiddle Fest	Self	Member	2009	2010
Plowright Theatre	Self	Other / elected member	2009	
Ropewalk Events	Self	Member	2009	

David Porter

Name of Organisation	Whose interest	Nature of interest	From	To
Creative Arts Promotion	Self	Director	1995	
Humbersound	Self	Advisor / Consultant	2009	2010
J-Night	Self	Director	2000	
Late Music Festival	Self	Advisor / Consultant	2009	2010
National Rural Touring Forum	Self	Company secretary / advisor	1998	
North Yorkshire Youth Music	Self	Advisor / Consultant	2007	2009
York Museums Trust	Self	Advisor / Consultant	2000	

Stephen Purcell

Name of Organisation	Whose interest	Nature of interest	From	To
Guardians of Doubt Network	Self	Employee	2003	
Hikkaduwa Area Trust Relief	Self	Board Member	2008	
Illuminating York	Self	Board Member	2006	
Yorkshire Dance	Self	Board Member	2003	2006

Doug Sandle

Name of Organisation	Whose interest	Nature of interest	From	To
Artlink west Yorkshire	Self	Board member	2008	
Headingley Literature Festival	Self	Committee member	2009	
Leeds Rugby Foundation	Self	Chair of Arts Steering Group	2005	
RKL Consultants	Self	Associate consultant	2002	
Leeds Art Fair (Service to the arts in Leeds)	Self	Committee member	2008	

Dr Geetha Upadhyaya

Name of Organisation	Whose interest	Nature of interest	From	To
JABADAO	Self	Board member	2009	2010
Kala Sangam	Self	Employee	1998	
Arts & Business (Yorkshire)	Self	Board member	2007	

The broader context

- National Portfolio Funding Programme
- Context for building a balanced portfolio
- Emerging picture in local government
- Other Arts Council funding programmes

Timeline

- National moderation meeting (next week)
- Executive Board (1 March)
- National council comments (8 March)
- Regional Council decide <£800k
- National Council (25 March)
- Public announcement (30 March)
- Funding agreement discussions (April -)

Budget and applications

- Just over 1330 applications in total
- Total amount applied for in 2012/13 - £460m
- Indicative budget - £335.5m
- Budget is 73% of the total amount applied for

Criteria

Stage one:

- Contribution to our goals and priorities
- Governance, leadership and management
- Financial sustainability

Stage two:

- Goals and priorities
- Diversity
- Range of artforms
- Size and type of organisation
- Geographical spread

Goals 1 and 2

Goal 1: Talent and artistic excellence are thriving and celebrated

- using our investment to ensure excellent art happens
- establishing a coherent, nationwide approach to the development of artistic talent, particularly for emerging and mid-career artists
- supporting an artistically-led approach to diversity in the arts
- responding to major opportunities such as the London 2012 Olympic and Paralympic Games to showcase talent and build audiences for excellent art

Goal 2: More people experience and are inspired by the arts

- developing arts opportunities for people and places with the least engagement
- strengthening the distribution of excellent art through touring and digital platforms
- encouraging funded organisations to be even more focused on attracting audiences

Goals 3, 4 and 5

Goal 3: The arts are sustainable, resilient and innovative

- promoting greater collaboration between organisations to increase efficiency and innovation
- strengthening business models in the arts and helping arts organisations to diversify their income streams, including by encouraging private giving

Goal 4: The arts leadership and workforce are diverse and highly skilled

- building a network of arts leaders who value sharing their knowledge and skills, for the benefit of the arts and civil society
- creating equal opportunities to enter the arts workforce

Goal 5: Every child and young person has the opportunity to experience the richness of the arts

- improving the delivery of arts opportunities for children and young people
- raising the standard of art being produced for, with and by children and young people

Diversity

- create the conditions in which a diverse range of great art is open to all
- Equalities Impact Assessment - regional council meeting in March
- the creative case for diversity

Artforms

	Total artform investment	% share	No. of organisations in portfolio
Combined Arts	£72,796,000	20.6	161
Dance	£38,788,000	11	70
Literature	£6,782,000	1.9	60
Music	£75,146,000	21.2	101
Theatre	£107,295,000	30.3	220
Visual Arts	£44,816,000	12.7	190

Combined arts

- mixed artform programmes, infrastructure for all artforms
- festivals, outdoor arts and carnival
- high quality programmes that reach a wide range of people
- leaders should be skilled promoters
- artistically ambitious, multi-artform points of entry into the arts

Dance

- 70 regularly funded organisations . 4 ballet companies account for 50% of the investment
- ballet, hip hop, South Asian dance, contemporary dance, ballroom dancing, dance development agencies
- rebalance and sustain excellent work. Consolidate dance houses and dance agencies
- develop talent, support artists, provide affordable workspaces and generate opportunity for people to engage with high quality dance

Literature

- focus on publishers, agencies, festivals, partnership projects and prizes
- promote reading
- rationalising and consolidating our investment in poetry
- present or profile international writing
- writing skills and creativity for young people

Music

- opera, orchestral music, folk music, early music, brass bands and jazz
- touring, innovative producers, talent and audience development
- prioritise producing and presenting outstanding musical programmes to a broad audience
- cost-effective national approach
- rationalise our support for music education

Theatre

- 47% of the current portfolio are touring organisations
- many sub-artforms, each with its own mini-infrastructure and its own market
- produce work, develop talent and engage communities
- touring - exciting and relevant work, increasing productivity levels and reaching areas where there is little other theatre
- creative diversity within theatre

Visual arts

- the moving image, craft, live art, photography, public art, hybrid and emergent practices
- architecture, film and design - only when they support art form development and meet our goals
- create new work and gain national/international recognition
- commissioning, touring and distribution of art nationally and internationally
- consolidate key visual arts venues across England

Touring

- support and develop a wide touring circuit
- places with a less established arts infrastructure
- best return on our investment in large scale work
- more quality work for children and young people
- more work which exemplifies the creative case for diversity

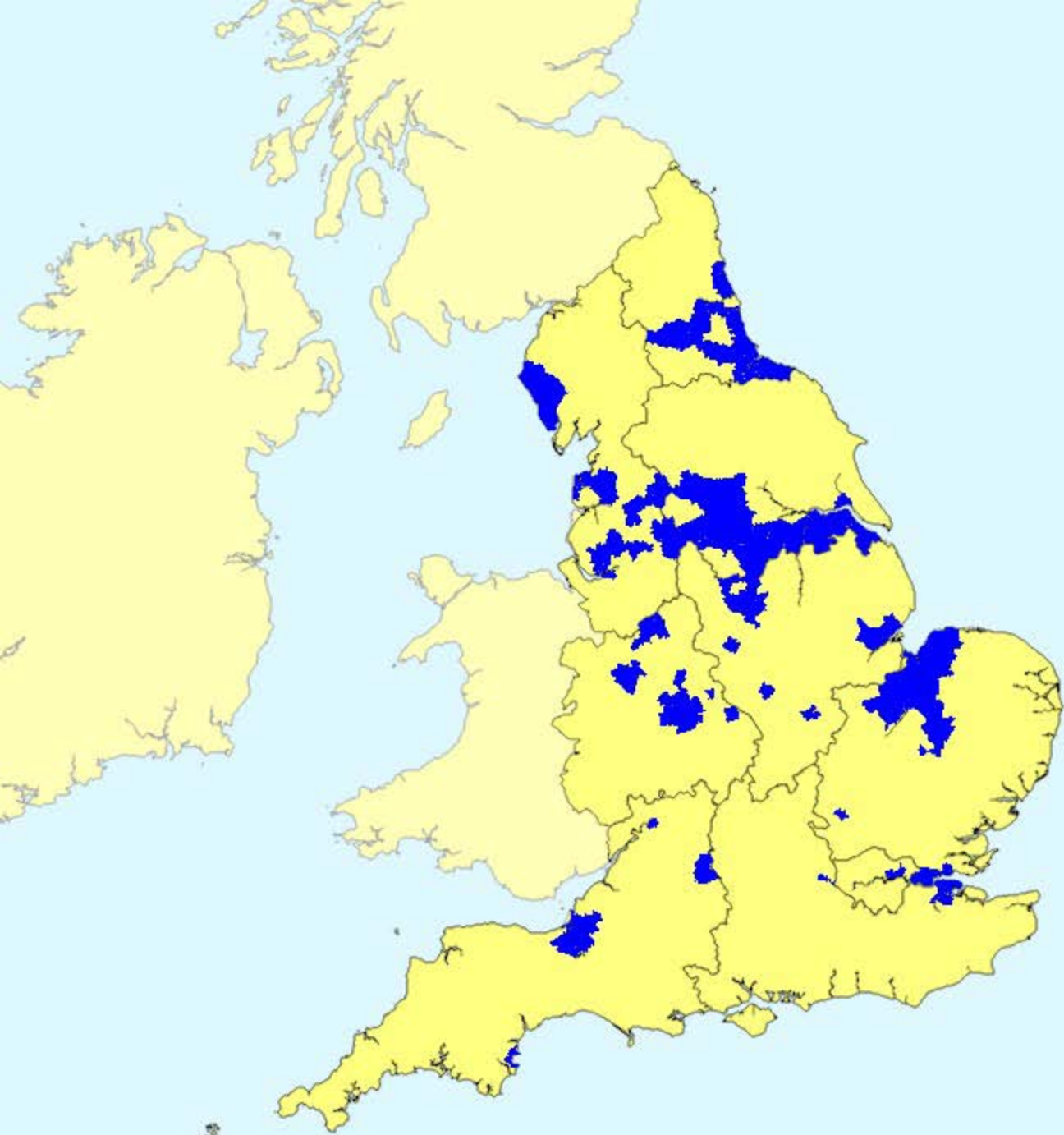
Cold spots and hot spots

Cold spots :

- limited or developing arts infrastructure and low levels of investment
- areas of population growth
- pockets of low engagement

Hot spots :

- critical mass of artists and organisations
- evidence of the importance to a local economy and local communities
- sustained and reciprocal partnerships with local authorities



■ 2001 Districts/Council Areas for GB

Scale: 1 : 4,366,336



Kilometres

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Other funding programmes

Grants for the arts

- open access programme at entry level
- spreads funding widely
- NPOs prohibited from applying from April 2012

Strategic Programmes

- “fill the gaps” not filled by the portfolio
- closely managed
- decisions about strategic programmes later in the year

Local government

- core grants to local authorities cut by 28% over 2011–15
- average cut for the arts: 10% next year and 25% over four years
- recognition of economic value of an organisation means its less likely to be under threat
- larger cuts to development activity, projects and in-house services
- move towards alternative models
- councils act in line with action by the Arts Council

Applications

We received **149** applications.

We have recommended funding to **53%** of the organisations who applied.

23 of the organisations who applied were recommended not fundable at stage 1 – Stage 2 agreed these recommendations.

126 applications were recommended fundable at stage 1.

Stage 2 reduced this to **79**, therefore at stage 2 we have been able to fund **63%** of the organisations who applied and where recommended fundable at stage 1 at **68%** of the total value applied for.

In addition to the above we have recommended additional sums allocated for Dance Networks, Leadership development and Jazz agencies for the area.

Goals & Priorities

Goal 1 - 90% of the organisations recommended for funding will contribute to goal 1.

Goal 2 - 92% of the organisations recommended for funding will contribute to goal 2.

Goal 3 - 61% of the organisations recommended for funding will contribute to goal 3.

Goal 4 - 53% of the organisations recommended for funding will contribute to goal 4.

Goal 5 - 65% of the organisations recommended for funding will contribute to goal 5.

85% of the organisations recommended for funding were assessed as making a strong contribution to our goals and priorities. The remaining **15%** were assessed as making a good contribution to our goals and priorities.

Artform

The chart below shows the artform spread of the 2011-12 RFO portfolio and the artform spread for the recommended NPO.

	Total ACE Spend 11/12 (RFO's)	Total AMT recommended funding 12/13	Variance between 11/12 and 12/13 recommended	% Change
	£	£	£	
Combined Arts	830,447	1,502,790	672,343	81%
Dance	3,869,906	3,935,601	65,695	2%
Literature	498,449	396,500	-101,949	-20%
Music	10,046,180	9,692,074	-354,106	-4%
Not artform specific	380,716	171,878	-208,838	-55%
Theatre	7,065,119	7,308,200	243,081	3%
Visual Arts	2,986,371	3,837,626	851,255	29%
TOTAL	25,677,188	26,844,669	1,167,481	

Organisations not receiving regular funding in 2011-12, which we propose to fund as NPO's.

We propose to fund **10** organisations through the NPO portfolio which are not funded through regular funding in 2011-12.

Barnsley Civic Enterprise Ltd
Doncaster Metropolitan Borough Council
East Riding of Yorkshire Council
Hoot Music and Dance
Higher Rhythm Ltd
Rotherham Open Arts Renaissance
Eclipse Theatre Company Ltd
Slung Low
Project Space Leeds
The Writing Squad

Organisations who will receive regular funding in 2011-12, which we don't propose to fund as NPO's.

We propose not to fund **36** organisations through NPO, which will be funded through regular funding in 2011-12. Organisations in red did not apply.

[Information has been withheld from this slide on the basis of sections 41 and 43 of the Freedom of Information Act 2000. For a full explanation please see the End Note in the corresponding minutes]

Organisations who will receive regular funding in 2011-12, which we don't propose to fund as NPO's.....cont'd

We propose not to fund **36** organisations through NPO, which will be funded through regular funding in 2011-12. Organisations in red did not apply.

[Information has been withheld from this slide on the basis of sections 41 and 43 of the Freedom of Information Act 2000. For a full explanation please see the End Note in the corresponding minutes]

Organisations who will not receive regular funding in 2011-12,
which we don't propose to fund as NPO's.

We are proposing not to fund **36** organisations, which will not receive regular funding in 2011-12.

[Information has been withheld from this slide on the basis of sections 41 and 43 of the Freedom of Information Act 2000. For a full explanation please see the End Note in the corresponding minutes]

**Organisations who will not receive regular funding in 2011-12,
which we don't propose to fund as NPO's cont.....d.**

[Information has been withheld from this slide on the basis of sections 41 and 43 of the Freedom of Information Act 2000. For a full explanation please see the End Note in the corresponding minutes]

Organisations who will receive regular funding in 2011-12, which we propose to fund as NPO's at broadly the same level.

We propose to fund **20** organisations who will receive regular funding in 2011-12 at broadly the same level through NPO. Broadly means at within 10% of their 2011-12 funding level.

Heads Together Productions

Northern Ballet

Phoenix Dance Theatre

RJC Dance Productions

Peepal Tree Press

The Poetry Business

Opera North¹

Forced Entertainment Ltd

Harrogate Theatre

Hull Truck Theatre

National Student Drama Festival

Northern Broadsides

Stephen Joseph Theatre

Sheffield Theatres

West Yorkshire Playhouse

Axis

Artlandish

Impressions Gallery

The Art House

Yorkshire Sculpture Park

¹ The calculation does not include the lottery bridge which is likely to reduce

Organisations who receive regular funding in 2011-12, which we propose to fund as NPOs but at a significantly different level (ie above or below 10%).

We propose to fund **50** organisations, who will receive regular funding in 2011-12 at a significantly different level to what they received through regular funding.

The organisations highlighted in red indicate a reduced level of funding than previously received from their 2011-12 regular funding. The remainder are significant increases.

Artlink
Artlink West Yorkshire
Artworks Creative Communities
Create Arts Development Ltd
Darts (Doncaster Community Arts)
Junction
Lawrence Batley Theatre
National Rural Touring Forum
Rural Arts North Yorkshire
Square Chapel Centre for the Arts
Waterside Artists Co-Operative
Balbir Singh Dance Company

Kala Sangam
Vincent Dance Theatre
Yorkshire Dance
Ilkley Literature Festival
Signposts
British Federation of Brass Bands
Huddersfield Contemporary Music Festival
J-Night
Music In The Round
National Centre For Early Music
South Asian Arts-uk
Eventus
Watershed Arts Practice

Organisations who receive regular funding in 2011-12, which we propose to fund as NPOs but at a significantly different level (ie above or below 10%).....cont'd

We propose to fund **50** organisations, who will receive regular funding in 2011-12 at a significantly different level to what they received through regular funding.

The organisations highlighted in red indicate a reduced level of funding than previously received from their 2011-12 regular funding. The remainder are significant increases.

Blaize
Faceless - Outdoor Performance and Community Arts
Freedom Studios
Full Body And The Voice Theatre Company
Greentop Community Circus Centre
Interplay Theatre Trust
Pilot Theatre Company
Red Ladder Theatre Company
Theatre Company Blah Blah Blah
Theatre In The Mill
Tutti Frutti Productions
Unlimited Theatre Company

York Theatre Royal
IOU Theatre
Mind The Gap
20-21 Visual Arts Centre
Alchemy
Chrysalis Arts Development Ltd
Crescent Arts
East Street Arts
Site Gallery
Wakefield Metropolitan District Council
West Yorkshire Print Workshop
Yorkshire Artspace
Cape UK

Strategic organisations

Heads Together Productions

Northern Ballet

Vincent Dance Theatre

Ilkley Literature Festival

The Writing Squad

National Centre For Early Music

Opera North

Cape UK

Freedom Studios

Pilot Theatre Company

Tutti Frutti Productions

York Theatre Royal

Mind The Gap

Alchemy

Chrysalis Arts Development Ltd

The Art House

Yorkshire Sculpture Park

Organisations applying for more than 800k

Northern Ballet

Opera North

Cape UK

Sheffield Theatres

West Yorkshire Playhouse

Wakefield Metropolitan District Council

Yorkshire Sculpture Park

Organisations who currently receive regular funding that did not apply

[Information has been withheld from this slide on the basis of sections 41 and 43 of the Freedom of Information Act 2000. For a full explanation please see the End Note in the corresponding minutes]